

# UNIVERSITY OF TORONTO



## CALENDAR OF THE FACULTY OF MUSIC 1926-1927

UNIVERSITY OF TORONTO PRESS



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1926-1927

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This pamphlet contains the curricula in Music of the University of Toronto, viz.:

1. Curriculum for the Degree of Bachelor of Music.
2. Curriculum for the Degree of Doctor of Music.

All communications should be addressed to

THE SECRETARY, FACULTY OF MUSIC,  
UNIVERSITY OF TORONTO.



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# UNIVERSITY OF TORONTO

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## FACULTY OF MUSIC

1926-1927

SIR ROBERT ALEXANDER FALCONER, K.C.M.G., D.LITT., LL.D., D.C.L.,  
*President.*

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## ADMINISTRATIVE OFFICERS

### THE UNIVERSITY

<i>President</i> ..	SIR ROBERT ALEXANDER FALCONER, K.C.M.G., D.LITT., EDIN., LL.D., D.D., D.C.L., OXON.
<i>Registrar</i> .....	JAMES BREBNER, B.A., LL.D.
<i>Bursar</i> .....	FERDINAND ALBERT MOURÉ, MUS. DOC.
<i>Librarian</i> .....	WILLIAM STEWART WALLACE, M.A.
<i>Superintendent of Buildings and Grounds,</i>	ARTHUR D'ORR LE PAN, B.A.Sc.
<i>Director of Extension Work and Publicity</i> ...	WILLIAM J. DUNLOP, B.A.
<i>Warden of Hart House</i> .....	JOHN BURGON BICKERSTETH, M.A.
<i>Director of University Health Service</i> ....	GEORGE DANA PORTER, M.B.
<i>Medical Adviser for Women</i> .....	EDITH GORDON, B.A., M.B., D.P.H.
<i>Manager of the University of Toronto Press</i> ....	RICHARD J. HAMILTON, B.A.

### FACULTY OF MUSIC

<i>President</i> ..	SIR ROBERT ALEXANDER FALCONER, K.C.M.G., D.LITT., LL.D., D.C.L.
<i>Dean</i> .....	AUGUSTUS STEPHEN VOGT, MUS. DOC.
<i>Secretary</i> .....	ANNIE WILKIE PATTERSON, B.A.



## DEGREE OF BACHELOR OF MUSIC

The degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of music, on compliance with the requirements of the curriculum in music which may from time to time be prescribed by the Senate.

### MATRICULATION

For admission to the Faculty of Music a candidate will be required to present certificates giving him credit in the following subjects of Pass Matriculation:

LATIN (Authors and Composition)

ENGLISH (Literature and Composition)

HISTORY (British and Ancient)

MATHEMATICS (Algebra and Geometry)

Any two of

GREEK (Authors and Composition)

FRENCH (Authors and Composition)

GERMAN (Authors and Composition)

SPANISH (Authors and Composition) *or*

ITALIAN (Authors and Composition)

EXPERIMENTAL SCIENCE (Physics and Chemistry) *or*

AGRICULTURE (Parts I and II).

The courses of study prescribed in each of these subjects will be found in the Curriculum for Matriculation, a copy of which may be obtained on application to the Registrar of the University.

Special application for Matriculation may be dealt with by the Senate.

### REGISTRATION

Every student shall, in each year of his course, register his name with the Secretary of the Faculty of Music not later than the first of November.

After the first of November registration can be effected only by petition to the Faculty and on payment of a fine of One Dollar a month for each month after October.

### UNDERGRADUATE COURSE

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

### FIRST YEAR

1. Harmony in three and four parts.
2. Counterpoint in two and three parts.
3. The History of Music from 1600 to 1800.

### SECOND YEAR

1. Harmony in not more than four parts.
2. Strict Counterpoint (including the treatment of the various species in combination) in not more than four parts.
3. Double Counterpoint at the octave.
4. Canon in two parts.
5. Fugue as far as subject and answer.
6. The History of Music from 1800 onwards.
7. Musical Form as far as the simple forms and analysis of the musical sentence.

### FINAL YEAR

#### A. THEORY OF MUSIC:

1. Harmony in not more than five parts, including some original work.
2. Counterpoint, strict and free, in not more than five parts.
3. Canon in two and three parts.
4. Double Counterpoint at the octave, 10th, 12th and 15th.
5. Imitation and Fugue up to four parts.
6. A general survey of the History of Music from the earliest times to the present. (Text-books recommended, Bonavia Hunt's *History of Music* and Lavignac's *Music and Musicians*, but see also list on page 12.)
7. Elements of Acoustics.
8. Musical Form in general.
9. Orchestration.
10. Viva voce:—Analysis of full score, from standpoints of orchestration and form, of Brahms' Symphony, No. 3.
11. There will also be required an original composition, either sacred or secular, containing at least four movements and sufficiently long to occupy from fifteen to twenty minutes in performance. This must be



(a) A chorus in five parts, with an instrumental introduction of not less than thirty-two bars in binary form.

(b) A recitative and solo.

(c) A quartette or quintette for voices only.

(d) A four part vocal fugue.

Numbers (a), (b) and (d) must have accompaniments for string orchestra only, and candidates are advised to procure and study one or more works of classical string quartette type with special reference to the requirements of this accompaniment.

This composition must be sent to the Secretary of the Faculty not later than April 1st accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition until a subsequent annual examination, in which case the fee for examination shall be \$10.

## B. PRACTICAL MUSIC:

Candidates shall be required to play—on the piano or some orchestral instrument—or sing:—

Two or three compositions (or portions of them), selected by the examiner. They shall also be required to play, at the keyboard, the following tests, etc.:—

1. Transposition.

2. Extemporization upon a given theme.

3. Modulation.

Equivalent tests will be imposed for singers, or players upon orchestral instruments.

In the case of those candidates who have obtained Licentiate standing in the University of Toronto or in the Toronto Conservatory of Music requirements (11) and (B) will not be exacted but there will be required instead a short original composition in one of the following forms:

(a) A Song for solo voice with Pianoforte Accompaniment.

(b) A Four-part Vocal Composition.

(c) An Instrumental Composition (other than a Dance) for the Pianoforte or Organ, or for any Stringed or Wind Instrument with Pianoforte or Organ Accompaniment.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

## EXAMINATIONS

The examinations will take place at times to be fixed by the Senate.

Applications accompanied by the proper fee must be transmitted to the Secretary of the Faculty before the fifteenth of March. (Cheques should be made payable to the University of Toronto.)

The total number of marks necessary to pass on any subject is 60; second class honours, 70; first class honours, 80; maximum, 100.

## FEEs

Matriculation.....	\$10.00
Registration and Lecture Fees (Annual).....	\$5.00 each 10.00
Each examination subsequent to matriculation.....	10.00
For admission <i>ad eundem statum</i> .....	10.00
Degree of Mus. Bac.....	20.00
Lecture Fee for Occasional Students, \$2.00 for each subject, or, covering all subjects .....	5.00



## SUGGESTED LIST OF TEXT-BOOKS

### *Rudiments and Harmony:*

Musical Rudiments—Leo Smith (Boston Music Co.).  
Rudiments of Music and Elements of Harmony—Albert Ham (Novello).  
Elements of Harmony, Books i, ii and iii—Kitson (Oxford University Press).  
Harmony—Prout (Augener).  
The Evolution of Harmony—Kitson (Oxford University Press).  
Harmony, Parts i, ii and iii—Anger (Boston Music Co.).

### *Counterpoint:*

Primer of Counterpoint—Bridge (Novello).  
Students' Counterpoint—Pearce (Winthrop Rogers).  
Counterpoint—Prout (Augener).  
The Art of Counterpoint —Kitson (Oxford University Press).  
Modern Academic Counterpoint—Pearce (Winthrop Rogers).

### *Double Counterpoint, Canon and Fugue:*

Primer of Fugue—Higgs (Novello).  
Fugue—Prout (Augener).  
Fugal Analysis—Prout (Augener).  
Studies in Fugue—Kitson (Oxford University Press).  
Double Counterpoint and Canon—Prout (Augener).  
Double Counterpoint and Canon—Bridge (Novello).

### *Form and Composition:*

Form in Composition—Anger (Boston Music Co.).  
Musical Form—Prout (Augener).  
Composition—Stainer (Novello).  
Musical Composition—Stanford (The Macmillan Co.).  
Composition—Corder (Curwen).  
Analysis of Form—Harding (Novello).  
Analysis of Bach's 48 Preludes and Fugues—Illiffe (Novello).  
Outlines of Musical Form—Ham (Novello).

### *Orchestration:*

Primer of Instrumentation—Prout (Novello).  
On Scoring for an Orchestra—Vincent (Vincent).  
Instrumentation—Berlioz (Carl Fischer).  
Choral Orchestration—Cecil Forsyth (H. W. Gray Co.).

*History:*

History of Music—Bonavia Hunt (Bell & Sons).

History of Music—Naumann (Cassell & Co.).

History of Music—Rockstro (Robert Cocks).

Summary of Musical History—Parry (Novello).

Evolution of the Art of Music—Parry (Keegan Paul).

The Growth of Music, Books i, ii and iii—H. C. Colles (Oxford University Press).

Music and Musicians—Lavignac (Henry Holt).

Modern Musicians—Hadden (T. M. Foulis).

Articles in Grove's Dictionary.

*Acoustics:*

Acoustics for Musicians—P. C. Buck (Oxford University Press).

Scientific Basis of Music—Stone (Novello).

Sound and Music—Sedley Taylor (The Macmillan Co.).

Science of Music—Sedley Taylor (The Macmillan Co.).

Sound—Tyndall (D. Appleton & Co.).

Candidates are not restricted to the above list, which is only suggested.  
The paper work is judged irrespective of any particular author or school.



## DEGREE OF DOCTOR OF MUSIC

Candidates for the degree of Doctor of Music must be Bachelors of Music of this or another university of at least three years' standing. Every candidate shall register his name with the Secretary of the Faculty not later than the first of November.

Candidates must present a musical exercise by the first day of April for submission to the examiners in Music.

The exercise must be of the nature of a Cantata, sacred or secular, scored for full orchestra, and requiring from 40 to 60 minutes for its performance. The cantata must include an overture and parts for one or more solo voices, in addition to choruses.

In addition the candidate must undergo an examination of a more advanced character than is involved in the Mus.Bac. examination in Harmony, Counterpoint, Fugue, Musical Form, Orchestration, and Musical History.

The fee for the examination is fifty dollars, divided as follows: Reading exercise, twenty-five dollars; practical and theoretical examinations, twenty-five dollars.

The fee for the degree is thirty dollars.

The examinations will take place at times to be fixed by the Senate.

Applications accompanied by the proper fee must be transmitted to the Secretary of the Faculty before the first of April. (Cheques should be made payable to the University of Toronto).

## ENROLMENT OF STUDENTS

### SUMMARY

1925-1926

#### BACHELOR OF MUSIC

First Year.....	24
Second Year.....	15
Third Year.....	20
Occasional.....	1
Doctor of Music.....	2
	—
Total.....	62



During the session 1925-1926 the subjects of the lectures delivered by the lecturers in the Faculty of Music were as follows:

HEALEY WILLAN, Esq., Mus.Doc., F.R.C.O.:

*Theory of Music:*

- January 11—"Rules of Part-writing."
- January 25—"Chords of the Secondary Sevenths."
- February 8—"Modulation."
- February 22—"Harmonisation of Melodies."
- March 8—"Counterpoint in combined Species."
- March 22—"Imitation and Canon."

ERNEST MACMILLAN, Esq., B.A., Mus.Doc.:

*Church Music:*

- January 8—"Plain-song."
- January 22—"Sixteenth Century Polyphony."
- February 5—"The German Chorale and its use in the works of J. S. Bach."
- February 12—"The English Cathedral Tradition."

F. A. MOURÉ, Esq., Mus.Doc.:

*History of Music:*

- January 18—"Early English Music."
- February 1—"Some Historical Aspects of the 17th and 18th Centuries."
- February 15—"When do the Moderns become Classics?"
- March 1—"Programme Music."

H. A. FRICKER, Esq., M.A., Mus.Doc., F.R.C.O.:

*Choral and Orchestral Music:*

- January 15—
- January 29—} "The Form and Composition of Choral Music."
- February 19—
- February 26—} "The Orchestration of Choral Music."

E. F. BURTON, Esq., B.A., Ph.D.:

*Acoustics:*

- March 5—"Production and Propagation of Sound by vibrational Motion."
- March 12—"Scientific Determination of Standards of Pitch."
- March 15—"The Motion of Air in Organ Pipes"; "The Stationary Wave."
- March 19—"The Physical Aspect of the Quality of a Musical Note."

